

The duet and chorus version of 'How beautiful are the feet' (the Isaiah text) as performed in Dublin was retained, but Handel rescued the words 'Their sound is gone out' by writing a short solo setting of them in F major with continuo accompaniment only. Its opening phrase is worth noting for comparison with the chorus setting, as yet not composed:

Ex. 13



It was written for tenor voice, but it may be that at the last moment Handel gave it to Avolio to sing.

Apart from the retention of this duet and chorus, and the inclusion of two new settings ('And lo, the angel of the Lord came upon them', and 'Their sound is gone out') we do not know as much as we should like for certain about this performance. What happened we may wonder, about the three movements unexpectedly turned into recitatives at Dublin?

There is not much light to be shed on 'But who may abide the day of his coming?'. Yet it certainly is noteworthy that Handel did not write Reinhold's name in the conducting score on the original bass air. Perhaps this is rather negative; but as far as it goes it appears to suggest that the recitative version was used again. There is some evidence, this time of a more positive kind, that the recitative form of 'Thou shalt break them' was also sung: the copy added to the conducting score is marked 'Avolio' in Handel's writing, and as this cannot be connected with the Dublin performance it must refer to 1743, the only other year in which Avolio sang in *Messiah*. As for 'Thou art gone up on high' we do know that Handel wrote a new setting